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## Investigating the Components of the Thymic Structure of Discourse: The Case Study of Mi'ad Short Story by Goli Taraghi: A Semiotic Approach to Literary Discourse Analysis

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### Abstract

The current research aims to investigate all the components of thymic structure of discourse (modal and tensive components) in short story of “*Mi'ad*” by Goli Taraghi-one of the writers of contemporary Persian fictional literature. Research methodology is descriptive –analytical. In fact, the author seeks to explain the underlying interaction of these semiotic components “in this short story by relying on the phenomenal presence of enunciator in order to show how thymic structures emerge in discourse and affect the process of meaning production and perception. To this end, the main objective of the present research is to answer the following questions: 1. What are the fundamental semiotic constituents and mechanisms of discourse thymic structure in this short story? 2. How is it possible to explain the function of narrative action with regard to hierarchical nature of discourse thymic structure? The results showed that discourse thymic structure is the output of phenomenal presence of subject enunciator which in its own turn marginalizes narrative action through modal constituents’ turbulence and then stabilizes them by emergence of thymic state of hope which one again rehabilitate narrative action in semiotic field. Undoubtedly, these interactions are in constant relationship with semiotic modes of presence.

**Keywords:** Mi'ad short story, Goli Taraghi, Thymic structure of discourse, Modal constituent, Semiotic modes of presence.

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## 1. Introduction

The most important difference between the structural system of language which consists of signifier and signified relations and is the main axis of the structural or classical semiotics, is the dynamic, fluid, and phenomenal process of language which is based on the relation between two linguistic levels of expression and content already proposed L. T. Hjelmslev in Copenhagen school of linguistics. This living and positional presence is directly responsible for the production of meaning in discourse. Semiotic boundaries are constantly revised by the discourse actor and are always transferable. In other words and as (Shaeiri, 2009, p. 51) insists: "two linguistic levels are the occasion for the actor of speech to take position through them and to make sense through his point of view". This evolution within structural semiotics paved the way for the semiotics of discourse (Shaeiri, 2009, p. 53; Martin & Ringham, 2000, p. 54). Therefore, in this approach, a dynamic and fluid definition is envisioned for each sign, which is itself the product of a process in which the signs are always interacting, challenging, colluding, accepting, and rejecting each other. Therefore, the need for research on the semiotic mechanisms and components of discursive discontinuity is created in this work. This paper aims to analyze the major components of thymic structure of discourse by relying on a short story entitled " Mi'ad" by Goli Taraghi. The main objective of the present research is to answer the following questions: 1.What are the fundamental semiotic constituents and mechanisms of discourse thymic structure in this short story? 2. How is it possible to explain the function of narrative action with regard to hierarchical nature of discourse thymic structure?

## 2. Review of literature

In this section, the author intends to briefly present the studies carried out in the framework of semiotic approach to literary discourse analysis on Iranian fictional literature to examine the differences and commonalities of each of

them with the present study. It should be mentioned that these studies have provided a rich background on the study of semiotic correlates with the artistic and literary discourse. Both theoretically and practically, it can go through (Shaeiri, 2002, 2006, 2007, 2009a, 2009b, 2012, 2013, 2014, & 2016), Abbasi (2001, 2010, 2011) and Babak Moin (2015) in a systematic way. Don't worry is the story of perfect characters. By perfect, it is meant precise in drawing the characters. In the short story entitled "Miad" selected from the collection of short stories "I too am Che Guevara", Goli Targhi portrays the life of a writer who has been trying to write a book for three years. For him, the beginning of a book is the beginning of life. The beginning of work is the beginning of life, and work means action. The opportunity now is to wait years for it by doing it today and tomorrow. She considers herself superior to her family, her friends and her elderly grandmother, who suffered from cancer and who would have treated her for some time; He finds himself among the great writers of the world, but he does not realize that these people and their place of residence are real, while he lives in his imagination. Given the theoretical potentialities of this approach in the analysis of literary texts, no research has been carried out on the concept and the semiotic mechanisms of thymic structure of discourse as proposed by Fontanille (1999) in literary discourse. Therefore, this study is the first attempt in this direction.

### **3. Methodology**

In this research, the author has first investigated different types and correlates of thymic structure of discourse under diverse semiotic titles. To this end and by benefiting from the descriptive –analytical research methodology, the textual data were extracted from the novel through a careful reading. Furthermore, all the requirements of theoretical framework were fulfilled in order to analyze and categorize different types semiotic correlates of thymic structure of discourse.

#### 4. Results and discussion

4-1: The interaction of modal constituents and tensive components in the overall analysis of discourse thematic structure of Miad short story: the formation of internal emotion of "hope"

In the short story entitled "Miad" selected from the collection of short stories "I too am Che Guevara", Goli Targhi portrays the life of a writer who has been trying to write a book for three years. For him, the beginning of a book is the beginning of life. The beginning of work is the beginning of life, and work means action. The opportunity now is to wait years for it by doing it today and tomorrow. She considers herself superior to her family, her friends and her elderly grandmother, who suffered from cancer and who would have treated her for some time; He finds himself among the great writers of the world, but he does not realize that these people and their place of residence are real, while he lives in his imagination.

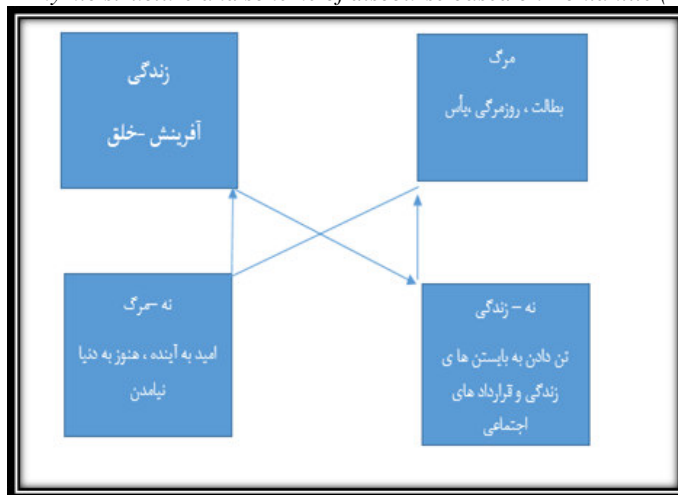
##### *4-1/ 4-2: Action subject / State subject*

Throughout Miad's short story, we are actually faced with an action actor. The narrator wants to start writing a book, but this desire is constantly interrupted by other effective verbs. Here the actual act of wanting is threatened by "to know", and an inner feeling or feeling of hopelessness is formed within it. Asking the narrator creates a compulsion for the other party, and according to Greirms and Fontaine (1991: 25) this facet is an extrinsic structure in which the narrator of this story suffers from the illness of his old grandmother, who suffers from the cancer.

In Mia's short story, besides the actor whose movement we considered in the previous part according to modal verbs, we are also dealing with a subject who is on the other side of the actor and in fact his action (writing a book) is the result of the interaction of modal verbs. In this story, as the relationship between effective actions becomes more complex, the emotional load increases. When the actor wants something or someone and cannot have it, he experiences an emotional awakening:

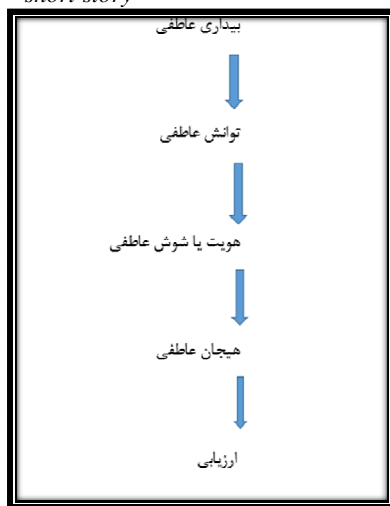
**Figure1.**

*Thymic structure and scheme of discourse based on Fontanille (1999:27)*

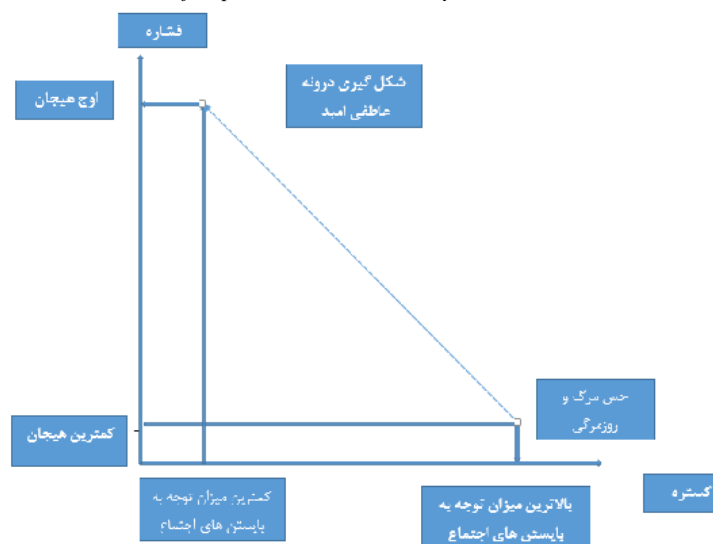


**Figure 2**

*Semiotic opposition of despair and hope according to semiotic square in Mi'ad short story*



**Figure 3**  
Tensive scheme of hope in Mi'ad short story



### 5. Conclusion

By analyzing the thymic dimension of the discourse of Goli Targhi's short story entitled "Miad" as proposed by Fontanille (1999) and by relying on the phenomenological dimension of meaning and presence of the subject of discourse on the one hand and the tension and interaction of the modal verbs on the other hand, we can conclude that these discursive interactions sometimes bring the narrator into the realm of action and sometimes transform it into state subject. The formation of the emotional states of hope and despair as well as their conflict are within the narrative perspective of the narrator, which has been the subject of this study and sometimes leads to deactivation, causing the narrator to become a subject of ignorance and bring about a sense of hopelessness and futility.